

THE CLEVELAND MUSEUM OF ART
Education Department

ANNUAL REPORT INDEX, 1964

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THE CLEVELAND MUSEUM OF ART
Education Department

TO: Director
FROM: Curator of Education
SUBJECT: Annual Report for 1964

In view of current plans to celebrate the fiftieth anniversary of the Museum in 1966, it is relevant to notice that the Department of Education has already reached the half-century mark. Over a year before the building was opened, a Museum teacher (Mrs. Gibson, mother of Katherine Gibson Wicks, who also joined the staff later on) was engaged to lecture in the Cleveland public schools with lantern slides on art. Incidentally, she told of the great new institution which was soon to open its doors, and aroused an interest in it among students and teachers. Mrs. Gibson thus helped to pave the way for the establishment of regular, large-scale cooperation between the Museum and the schools, including the appointment of three teachers by the Cleveland Board of Education to manage the schools' share in this cooperative work.

The arrangement then made has flourished ever since under the friendly eyes of successive museum directors and school superintendents, with the active lecturing and administration done by such capable artist-teachers as Ann Horton, Ronald Day, and Robert Woide. Mr. Woide has now become Assistant Supervisor of Art in the Cleveland schools under Ronald Day as Supervisor. Thus we have, in two important posts within the Cleveland system, veterans of many years of service in the Museum's Education Department. They still keep actively in touch with the school-museum program. The teachers now in direct charge are Miss Juanita Sheflee, Miss Dorothy Taylor, and Mrs. Robert F. Rice, who have shown their interest and ability in the Museum during many seasons. They have also taught in the schools, which helps them understand how the Museum offerings can best be fitted into the school calendar.

The aims, methods, and content of the school-museum program have remained on a high level through the years. Teachers and museum staffs in other cities often express their envy and admiration for it. What changes have taken place are mainly due to the increased size of the Museum collections, building, and equipment. To see everything carefully in one short visit is now obviously impossible. For students coming for the first time, a quick view of several galleries is often followed by intensive looking in one of them.

Increasing numbers of classes also make it harder to study any particular works at great length without interruption. In view of the changing population of Cleveland, efforts have been made to emphasize the Museum in raising the cultural level of the so-called "culturally deprived" areas. Active in this is the group called C.A.Y. (Community Action for Youth), which has arranged bus-loads of children from these areas at a cost of ten cents per child. As Miss Sheflee points out in her report, only the elementary pupils have been given this service so far, with a very few exceptions. Another organization, the Work-Study Group, has recently joined in this effort, with special attention to senior high school students. Obtaining and financing buses remains a problem.

Getting secondary school classes to the Museum during the school year is also a perennial problem, partly because of tight schedules and after-school activities in the schools. This situation, plus the continued movement of families to the suburbs, has underlined the importance of three branches of our work: first, the regular but growing demand for Museum services in suburban, private, and parochial schools; second, the use by teachers of the branch galleries managed by Miss Dunlavy (formerly of the Education Department), and third, the summer course on art and music for high school students.

The first of these is discussed by Mrs. VanLoozen in her report on work with Suburban and Private Schools. Worthy of praise is the attention given to planning visits by the elementary schools, with choice of subject matter aided

by printed lists and forms. Although the size of our teaching staff for the Suburban and Private school program (employed by the Museum) is fairly large by comparison with previous years, it has not grown in proportion to the increasing demand. It remains very high in quality. As Mrs. VanLoozen remarks, "We no longer go regularly to the Secondary Schools since we have too full a schedule in the Museum with our increased size since 1958."

The Shaker Heights program is, as Mrs. VanLoozen remarks, "a model for many other school systems." Six elementary teachers from that suburb spend each Friday afternoon at the Art Museum, arranging visits from their schools and correlating the work in art with other subjects. It is also gratifying to read of the progress made in organizing regular Museum-School relations with East Cleveland, Mayfield City, Willoughby-Eastlake, Lakewood, and other suburbs. Many of these programs are arranged especially for junior and senior high school students. There is a growing demand for Museum visits and lectures by the Catholic Parochial schools.

The other way of reaching secondary school students, mentioned above, is discussed by Dr. Johnson in his paragraph on the summer course in Art and Music. Twenty-five students met for this course four afternoons a week for six weeks, receiving instruction in visual art from Mr. Woide and (in music) from Dr. Francis Grant of the Cleveland Institute of Music. It is good to learn from Miss Moore that several Cleveland high schools and Laurel School have established courses modeled after this one. So much of our work with schools has to be done with large masses of students that it is good to have a more leisurely, intensive course occasionally. Having taught this course previously, Miss Moore recommends making it a regular offering. She also retains her contact with Laurel School as consultant, and with Gilmour Academy as lecturer. This balances the excursion by Mrs. VanLoozen into the adult field, with her lectures for the Art Appreciation Group of the College Club.

Mr. Reid's report on Studio Classes for Young People brings out the diversity of groups which meet on Saturdays and in the summer. There are 41 Saturday classes, of which 17 are for children of members. These, together with the 2 "Special" or specially talented classes, the puppet class and the film workshop, are the most definitely organized toward certain aims, with due consideration of age-level differences. The 8 "free gallery classes" are somewhat less organized and the bus groups still less so. To the original bus groups from Lakewood, Parma, and Euclid, Brecksville and South Euclid have recently been added. The bus groups attend more irregularly. They seem to have a good time on the whole, and no doubt the brighter ones learn something of value. The demand for admission to the Saturday classes is always high. Two classes for adults are listed among the Saturday offering, primarily because many adults wait in the Museum to take their children home, and like to make good use of their time here.

Mr. Reid's varied program for young people in the winter season includes good films, music, and ballet on Saturday afternoons. Ten classes were included in the six-week summer sketching course; each one met twice a week. Problems are set for most of these classes, with the emphasis on some sort of imaginative reorganization of the actual scenes they look at.

The long list of courses planned by Miss Moore and given by herself or other Museum staff members dealt with such topics as Porcelains East and West, Painting in Three Italian Cities, The Near East Collection, and Oriental Art in the CMA. They were given to several women's clubs and to WRU students of art education and Spanish. Other series were given by Miss Moore to adult members and as Sunday Gallery talks, besides a number of single lectures on specialized topics. The growing demand for talks on special topics indicates, not only the high quality of our speakers, but also a growing public which has advanced from a vague curiosity about art in general to an informed interest in some limited field.

The special exhibits arranged by Miss Janet Mack, mostly in the North and South corridors, reach a public of both adults and children. The South Corridor exhibits provide a continuous showing of works by students in the Museum art classes. Most of them demonstrate the achievement of one persistent aim in these classes: the ability to use works of art in the galleries as starting-points for work of one's own with some claim to originality.

The North Corridor exhibits, as usual, have provided significant and interesting commentaries on some of the major temporary exhibitions upstairs. With supplementary clippings, photographs, diagrams, quotations and the like, they have given substantial help to students. The principal corridor exhibits in 1964, aside from student work, were those on European Water Colors, Contemporary Sculpture, and Classical America.

The Adult Motion Picture Program, under Mr. Henning's able management, has once more succeeded in almost filling the auditorium regularly, while at the same time maintaining high artistic and educational standards. Realizing that the neighborhood theaters are now presenting many contemporary, foreign "art films," he has emphasized instead films of historical significance, at least ten years old. The 1964 selection features Westerns, Japanese, and French films of the thirties.

Among the unusual events for adults during the year, selected for special mention by Dr. Johnson, were the Japanese Kyogen players in January and the Indian Temple Dances by Shivaram in December. Dorothy Minor gave an excellent series on Medieval Illustrated Books in March and April. In the fall another series sponsored by the Junior Council was held on The Classical Tradition, with talks by Rhys Carpenter, James R. Johnson, Marvin Eisenberg, Robert Rosenblum, and Edward B. Henning.

The regular public lecture series started in January with Richard Huelsenbeck's The Dada Movement and its Effect on Present Art. John G. Beckwith spoke in March

on The Influence of Islamic Art on Western Medieval Art and Emanuel Winternitz on The Variation Form in Music and the Visual Arts. In April Sherman E. Lee discussed the newly discovered, illustrated manuscript, the Tuti-Nama, under the title The Parrot's Tale. Fritz Novotny spoke on Van Gogh's Paintings after Other Artists. In October Helen Kapp discussed the painter George Stubbs. In November Jean Feray spoke on French Interior Decoration in the Eighteenth Century, and Paul Moses on A Re-evaluation of Degas as a Printmaker. Dr. Lee, Aschwin Lippe, and others gave several special lectures on Indian Sculpture in connection with the great exhibition being held of that art.

The courses for adult members were grouped as "Introductory" and "Advanced." The former included Form in the Arts and Four Modes of Composition (Munro), Masterwork Series (Johnson), History of Architecture (Linsey), European Sculpture (Reid), American Decorative Arts and Five Primitive Cultures (Myers), Treasures of the Museum (VanLoozen), Photography and Painting (Linsey), and How to Use a Museum (Moore). The advanced courses included History of Far Eastern Art (Lee), Ancient Cities in Central and Southern Italy (Bliss), The Book of Hours and The Arts and Their Interrelations (Johnson), Comparison and Contrast (Moore), Movements in Modern Art and Abstract Art (Henning), Mr. Whistler's Ten O'Clock Continued at Two-Thirty (Saisselin), History of Aesthetics, 1600-1900 (Munro), French Furniture and Decoration (Hawley), Eighteenth-century European Painting (Saisselin), Great Churches of Byzantium (Carter) and Bronze Portals of the Italian Renaissance (Spencer).

This is only a brief sampling of the more unusual subjects dealt with. In addition, lists are given elsewhere in our report of the regular studio courses and classes for adults, and of the numerous gallery talks and auditorium lectures given by members of the staff in connection with major exhibitions.

Dr. Johnson and I both attended and presented papers at the Fifth International Congress on Aesthetics in Amsterdam, after taking part in some of the preliminary

planning. Eight travel grants were awarded to American participants by the American Council of Learned Societies. The Congress itself was successful, not only for the quality of most of the papers, but also as a milestone in building international interest and cooperation in this field. Active and courteous groups of participants from Japan, India, and Soviet Russia were present, as well as scholars from the major European countries. Germany was again represented after some years of inactivity; only Spain was missed. The papers are being edited for publication in a volume of Proceedings by the convention chairman, Professor Jan Aler of the University of Amsterdam.

In addition to profiting from the magnificent art collections of Amsterdam and its environs, Dr. Johnson and I pursued some independent studies in Europe during the summer: he on medieval art and I on the prehistoric cave drawings and Renaissance chateaux. His invited lecture at the National Gallery in Stockholm (the King attending) was a compliment to the Cleveland Museum as well as to himself.

Dr. Johnson published an article in Stained Glass on "The Internal Structure of Medieval Ruby Glass." I published one on "Recent Developments in American Aesthetics" in The Journal of Aesthetics and in the Newsletter of the American Council of Learned Societies. It was translated into French and published in Études Philosophiques, a French periodical, as one of several articles by American philosophers on various aspects of present American philosophy. Also, I completed a short book on Oriental Aesthetics (Western Reserve University Press) which is a development of my paper at the Amsterdam Congress.

I am glad to be able to report again that very cordial relations still exist between the Museum's Department of Education and the public which it serves, including neighboring institutions such as Western Reserve University and the Cleveland Institute of Art. More active relations with John Carroll have been

proposed, and one of our staff (Roger Welchans) has just been given a full-time faculty appointment there. We are still hoping for a new, first-class addition to the WRU art department, and in the meantime their classes in art history and aesthetics are still being held in our building. The projected new university for Cleveland seems to foretell eventual demands for Museum services.

As always, the Department of Education profits from the steady acquirement of fine works of art by the Museum Director and Curators, and by the steady growth of teaching aids such as lantern slides and books in the Library. We receive fine cooperation from the Superintendent's department, and from all others concerned.

Respectfully submitted,

Thomas Munro
Curator of Education

EDUCATION

The arrangement for cooperation between the Museum and the Cleveland Public Schools has flourished for many years with the encouragement of successive museum directors and school superintendents. The active lecturing and administration has been done by such capable artist-teachers as Ann Horton, Ronald Day, and Robert Woide. Mr. Woide has now become Assistant Supervisor of Art in the Cleveland schools under Mr. Day as Supervisor. Thus we have, in two important posts within the Cleveland system, veterans of many years of service in the Museum's Education Department. They still keep actively in touch with the school-museum program. The teachers now in direct charge are Juanita Sheflee, Dorothy Taylor, and Robert Rice, who have shown their interest and ability in the Museum during many seasons. They have also taught in the schools, which helps them understand how the Museum offerings can best be fitted into the school curriculum.

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As usual, very cordial relations still exist between the Museum's Department of Education and the public which it serves, including neighboring institutions such as Western Reserve University and the Cleveland Institute of Art. More active relations with John Carroll have been proposed, and one of our staff (Roger Welchans) has just been given a full-time faculty appointment there. The Western Reserve University classes in art history and aesthetics are still being held in our building.

As always, the Department of Education profits from the steady acquirement of excellent works of art by the Museum Director and Curators, and by the steady growth of teaching

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and from all others concerned.

THOMAS MUNRO

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THE CLEVELAND MUSEUM OF ART
Education Department

TO: Curator of Education
FROM: James R. Johnson, Associate Curator of Education
SUBJECT: Annual Report for 1964

Staff Changes:

Mr. D. Ross Edman, Instructor, resigned January 15.

Miss Joellen Kramer joined the staff as Instructor September 8.

New part-time Instructor: Miss Emelia Sica, September 15.

Mr. Robert Rice joined the Cleveland Board of Education staff in the Museum March 23, replacing Mr. Robert Woide. The TV art classes for children were not given in 1964.

Summer activities this year were well attended, prompting us to plan other courses and auditorium events during June and July. Apparently there is a receptive and informed audience available during these months. The series of Wednesday evening lectures and films, The City, June 3, 10, 17, and 24, was very successful, and has prompted similar programs in other organizations in Cleveland and in Akron.

Again this summer we gave a course in Art and Music for high school students, beginning June 23, four afternoons a week for six weeks. This course was taught by Mr. Robert Woide, Assistant Supervisor of Art, Cleveland Public Schools, and Dr. Francis Grant of the Cleveland Institute of Music. 25 students attended this course, and a separate report has already been submitted by both instructors. Art and Music courses in several Cleveland high schools and in Laurel School have been instituted as a result of these pilot courses in our Museum.

While summer activity involving high school students has enjoyed sufficient enrollment (with some scouting around on our part) we seem to have great difficulty

in attracting high school students to Museum classes and activities during the school year, when it is difficult to attract young people of this age on a voluntary and individual basis. Dr. Wrolstad has suggested that the Museum send invitations to selected high school students to exhibit openings and other Museum events. This might be tried on future occasions.

Two auditorium events featuring Eastern art were performed to overflow audiences: the Kyogen players on January 29, and the recital of Indian temple dances by Shivaram on December 2.

The special series of lectures on Medieval Illuminated Books (March 31 - April 5) by Dorothy Miner of the Walters Art Gallery was enthusiastically received and well attended. Total attendance for the five lectures was 1010.

Special staff talks were arranged on the Indian Sculpture exhibit, and special holiday tours were given by the Education staff during the Christmas season.

Western Reserve University art history classes and humanities courses continue to use our classrooms, galleries and library for undergraduate and graduate work. The following members of our Museum staff have taught courses for Western Reserve in 1964: Dr. Lee, Dr. Munro, and Dr. Saisselin. Mr. Henning taught an introductory course in Aesthetics for the Cleveland Institute of Art.

Our film program continues under the able direction of Mr. Henning. (List of films is attached.)

Throughout the year Mr. Linsey has contributed his talents as a professional photographer to the great benefit of the Department and for various curators of the Museum, making color slides for our lectures and courses, photographing exhibit material when the Photograph Department is too busy to handle the work, and making permanent photographic records of the excellent educational exhibits prepared by Miss Janet Mack. This has been in addition to his regular duties as Instructor.

The Associate Curator gave an auditorium lecture on June 3, entitled "Paris," as part of the City Planning series; on October 6, "The Medieval Adaptation" in the Junior Council Series on "The Classical Tradition"; lectured frequently in the Cleveland area; in London, Canada for the University of Western Ontario on February 20; at the National Gallery in Stockholm, Sweden on September 22; and submitted a paper at the International Aesthetic Congress in Amsterdam in August. During August and September he also did research on manuscripts in the Bibliothèque Nationale in Paris.

Courses for members by the Associate Curator:

The Arts and Their Interrelations

The Book of Hours

Publications: "The Internal Structure of Medieval Ruby Glass," Stained Glass, LIX No. 2, Summer 1964, pp. 17-22.

Respectfully submitted,

James R. Johnson
Associate Curator of Education

AUDITORIUM EVENTS

LECTURES

- John G. Beckwith--The Influence of Islamic Art on Western Medieval Art
- Rhys Carpenter--The Case for Greek Sculpture
- Colin Eisler--Michelangelo and the North
- Albert Elsen--Rodin and the Beginnings of Modern Sculpture
- Jean Feray--French Interior Decoration in the 18th Century
- Leroy Flint--The Regional Show, the Artist, and the Museum
- Donelson F. Hooper--Introduction to the Sargent Exhibit
- Richard Huelsenbeck--The Dada Movement and Its Effect on Present Art
- James R. Johnson--Paris
- Helen Kapp-George Stubbs 1724-1806--Man and Painter
- Sherman E. Lee--The Parrot's Tale
- Aschwin Lippe--Sculptured Monuments of India
- Oliver Millar--Van Dyck and the English Court
- Dorothy Miner--Golden Books for the Altar: 800-1200 A.D.
- Books for the Scholar and Scholastic: 12th-13th century
- Books for the Noble Household: 13th-14th century
- Books for the Bibliophile: 14th-15th century
- The Illuminator Becomes a Painter: 15th-16th century
- Paul Moses--Toward a Re-evaluation of Degas as a Printmaker
- Nomura's Kyogen performance--Comic Interludes of Japanese No Drama
- Fritz Novotny--Van Gogh's Paintings after Other Artists
- George M. Reid--Rome
- Ad Reinhardt--Abstract Painting
- Shivaram--Program of Indian (Hindu) Dances
- Emanuel Winternitz--The Variation Form in Music and the Visual Arts

OTHER AUDITORIUM EVENTS

Films: Lewis Mumford on The City (commentary by James R. Johnson)

Film: Coventry Cathedral (commentary by Janet Moore)

MOTION PICTURES

L'Atalante, The Crime of Monsieur Lange, Drunken Angel, Joie de Vivre,
I Live in Fear, Le Million, Mischief Makers, My Little Chickadee,
Rasho-mon, Seven Samurai, Shane, Soap Bubbles, 3:10 to Yuma, They Were
Five, Throne of Blood.

THE CLEVELAND MUSEUM OF ART
Education Department

TO: Curator of Education
FROM: Dorothy VanLoozen
SUBJECT: Annual Report, Suburban and Private Schools, 1964

Staff For the spring semester there were 5 full time instructors: Mr. Martin Linsey, Mrs. Rita Myers, Mr. George Reid, Mrs. Dorothy VanLoozen, and Mr. Roger Welchans. Original plans had included Mr. Ross Edman who, however, left on January 15. Since this was not a good time of year to take on a new instructor we increased the time of some of the part time teachers and shifted classes according to grade and/or subject, keeping specialized talks assigned to full time instructors. The part time instructors were: Mrs. Angela Fischer (2 days per week), Mrs. Renee Friedman (1 day), Mrs. Maud Pay (1 day), Miss Suzanne Ruby (2 days), Mrs. Adele Silver (1 day), and Mrs. Ruthanne Weaver (2 days). In September, Miss Joellen Kramer came to the Museum as a full time instructor thus bringing our full time staff back to the quota of six. However, the prolonged illness of Mrs. Silver in the fall necessitated further changes in classes since subject matter, as well as grade of class determines the assignment of the Museum instructor. Part time instructors for the fall were: Mrs. Angela Fischer (1½ days), Mrs. Renee Friedman (1 day), Miss Emelia Sica (1½ days), Mrs. Ruthanne Weaver (4 days). Mrs. Maud Pay is no longer on a regular schedule but fortunately she was able to give us quite a bit of time when Mrs. Silver first became ill, and later when other staff members were away.

Cleveland
Heights

Elementary classes from Cleveland Heights schools come to the Museum for lessons on subjects chosen by the individual classroom teachers. The Heights Board of Education assigns bus dates to all the schools for an entire semester and from these each teacher chooses her date to come to the Museum. Then, as

an aid in planning subject matter she may refer to the attached pink sheet "Trips to the Cleveland Museum of Art, 1964-65." This was written by the Museum Supervisor but was multilithed and distributed to the Heights teachers by the Heights Board of Education. Following the choice of subject matter the teacher is encouraged to fill out and mail the attached form "Trip to the Cleveland Museum of Art." This makes it possible for Museum Instructors to plan for each individual class. Also, note that the Heights teachers may request slides and/or library plates which are chosen by the Museum Instructor and are packed and ready to go to the school when the class leaves the Museum. Colored paper for both these forms was requested by the Museum supervisor. This makes it easy for us to recognize Cleveland Heights correspondence. Also, the color will be changed each year (as well as the wording) so that the Heights teachers will realize this is something slightly different and not exactly the same thing year after year. Naturally, the schools are informed re special exhibits and use them to good advantage.

During the 1930's the present Museum Supervisor went regularly to the schools, especially Oxford and Roxboro. It is gratifying to note that these 2 schools are still the ones who request the most specific Museum correlation. Even the first graders (and sometimes Kindergartens) come especially to see the originals of the prints in their schools such as Renoir's "Mademoiselle Lacaux."

We no longer go regularly to the Secondary Schools since we have too full a schedule in the Museum with our increased size since 1958. However, occasionally we go to Heights High and the Home Economics Department classes come to the Museum each semester.

Shaker
Heights

Shaker Heights is also a suburb for which we plan individual lessons. However, the program is arranged in a completely different manner from that of Cleveland Heights. Shaker has 6 Elementary Art teachers who spend each

Friday afternoon at the Museum. At this time, they schedule classes from their respective schools. The Art teacher fills out the Lesson Plan (sample attached) and does the advance preparation as well as the follow-up at school. However, for the actual Museum visit only the classroom teacher attends. This correlation of Art with all other subjects (especially Social Studies) has made Shaker a model for many other school systems. Even the 2 Junior High Schools have a series of talks (alternating lectures at school with Museum visits) correlating Art with their World History classes.

The Shaker Staff of Art teachers is very familiar with the Museum and all its services. Not only do these teachers spend their assigned time here each week but many have been, or still are part time employees in the Museum's "Drawing Classes for Children."

East
Cleveland

During 1964 our most concentrated work with Senior High School students was at Shaw High School. The East Cleveland Board of Education approved the payment of \$25.00 per talk at the school, which is the same amount charged for Club Talks for Adults. Series of talks are planned for classes of French, Spanish, German, American Literature and American History (these classes are combined) and a new course, "World Cultures." Visits to the Museum (by class or individual assignment) alternate with the lectures in the school.

East Cleveland elementary classes also come to the Museum frequently, especially from Caledonia, Chambers, Prospect and Rozelle.

Mayfield
City
Schools

Mayfield City School District includes approximately five villages: Mayfield, Mayfield Heights, Highland Heights, Gates Mills, Pepper Pike. With the exception of our long standing customers, Cleveland Heights and Shaker Heights, this school system is the most completely Museum organized. The Elementary Art Supervisor, Mrs. Anita McDonnell started approximately 6 years ago by scheduling trips for all 6th grades. The next year, we included 5th grades, and so on until during last summer we scheduled all classes for

Grades 2 through 6 for this school year. The plans are made by grade, not by individual class as in Cleveland Heights and Shaker Heights. Naturally, each lesson is varied and each Museum Instructor has a different manner of presentation, but the subject is the same for any given grade. This is usually determined by Social Studies.

Willoughby
Eastlake

In 1964 we started Willoughby-Eastlake on a regular basis by scheduling all 6th grade classes. Planning was done with the two Art Supervisors - Mrs. Dawn Schneider and Mrs. Carol Bosley. At the end of the school year in their report to the Museum the following was included:

"Once again we wish to express our appreciation and to thank you for your wonderful cooperation and fine educational program provided at the museum. We have given two reports on our museum trips, one oral and rather lengthy to the Board of Education and the Superintendent and one written as a part of our quarterly report to the Superintendent.

"We would like to compliment you and your staff on the well-planned educational program. In every instance the guides with our groups were very good. This year our 13 trips from Willoughby-Eastlake have brought nearly 900 children to the museum, many for the first time. We hope not only to enrich the educational background of the children but also that of the parents by stimulating the children's interest enough to ask their parents to return with them. Many children have said they wished to do this.

"Each of our 13 elementary schools, as a part of this total program, will purchase for the school libraries copies of Wm. H. Milliken's book The Cleveland Museum of Art. This will be used throughout the year and in preparation for the museum trips.

Would it be possible, if there is time in your busy schedule, to drop a short note to our Superintendent, Dr. Guy F. Eberhard, concerning the value of this program. Since this is a new program for our schools and we intend to increase it next year, we feel that any encouragement to the administration

will enable us to make the program even better.

"Next year we hope to include the fifth grades in this program. We also wish to discuss with you the possibility of a trip for the blind class and the upper group of slow learners."

In accordance with this plan all 5th and 6th grades (77 classes) were scheduled for the school year 1964-65. The first trip for the "Non-Sighted" was well covered in an illustrated article in the Cleveland Press, November 9, 1964.

Also, from Willoughby-Eastlake the 2 Junior High Schools send classes to the Museum as well as the 2 Senior High Schools. These are mostly Language classes, World History, and Art.

Lakewood and Fairview Park
In 1963 the Senior High Schools of Lakewood and Fairview Park received the L.A.W.S. (Leadership and World Society) Grant for a special study of "The Indians and Chinese: People in Transition." Talks were given during '63 and '64 in the schools by Museum Instructors followed by visits to the Museum. At the end of the school year Miss Mary Lou Chalfant of Fairview Park High writes:

"Clearly the visits to the Art Museum were the most memorable feature of our LAWS Program study of India and China in the minds of our sophomore participants. They were outstanding for me as well. On each occasion I became acquainted with something new to me. Then too, I was very interested in the skillful way you handle high school groups.

"I was appalled to discover these were the first visits some of our students made to the Museum. At the same time it is a satisfaction to have provided them the experience."

Lakewood elementary classes do not come regularly to the Museum since they have no school busses. However, they are particularly art conscious especially since the Museum started an Extension Gallery in Lakewood High School.

Consequently the PTA of Taft School started a "Junior Exhibit Gallery" in that school. Members of the PTA met with the Museum Supervisor of Classes to plan the exhibits and then took notes regarding methods of presentation to various grade levels. Subjects of exhibits were: Line, Color, Texture, Light and Dark, etc. The attendance reported for outside talks, self conducted prepared was a minimum of 14 classes per month, 350 students.

Among the reports from Lakewood is the following:

School Year 1963-64
Taft School
Lakewood, Ohio

The Educational Department of The Cleveland Art Museum arranged five exhibits for Taft Elementary School, Lakewood, which were hung in the school hall for periods of six weeks. Each exhibit was planned around a different art principle.

For three of the exhibits, three members of the Taft P.T.A. held group conversations about the exhibit materials with each of the classes in grades 1 through 6. This particular interest-awakening was most successful and in an end-of-the-year evaluation, the exhibit plan was refined to include these conversations for all exhibits and to share each exhibit and the talks with Harrison Elementary School.

The briefing materials prepared by the Museum's Educational Department and their aid in techniques of presentation helped this program immeasurably.

Mrs. David Morgenthauer
Co-ordinator for Taft School

The exhibit material this school year is moved to Harrison School after being at Taft for 1 month.

Other
Suburbs

Each year Bedford sends all 3rd grades for "Indians and Introduction to the Museum" and all 6th grades for "Background for World History." The Senior High Art students come for History of Painting and Special Exhibits.

Parma plans programs at the Museum for secondary school students, especially all Art students from the 2 Junior High Schools and all Comparative Cultures students from the 2 Senior High Schools.

Euclid sends many classes and specializes on the correlation with Literature for Junior High School.

Since Mrs. Betty Elliott left the Museum to go to the Mentor School System she plans visits for 4 classes at a time (2 busses). These are usually 6th graders who study World History and have been given a preview of the Museum collections with slides presented by Mrs. Elliott.

Unfortunately, 2 suburbs who can easily come to the Museum are not really welcome because of discipline problems. Beachwood and Orange are usually causes to alert the guards!

Out of
Town

Painesville City Schools (and surrounding area) come almost as regularly as schools in Greater Cleveland. All 5th grades come to the Museum each spring as arranged by Mrs. West, Art Supervisor. Two Senior High Schools, Harvey and Firestone, send 130 to 150 students at a time to correlate the visit with World History, Language or Art. Naturally, these large groups are planned well in advance. We take them in an afternoon when we can assign 5 or 6 Museum Instructors for the group.

Lorain City Schools and Lorain County Schools are also regular customers. They are well prepared, well behaved and always welcome.

Kent sends Elementary classes, University High School and University students. Berea does a similar thing in that there are classes from elementary through Baldwin Wallace College. Other towns that send classes quite often are: Mogadore, Akron, Canton, Youngstown, Aurora, Independence, and Castalia. From Pennsylvania we have regular visits from Erie and North East Schools.

Catholic

Elementary Catholic schools do not have school busses so they must charter busses or use public transportation. But, as with Cleveland Public Schools, this does not seem to create a problem because they come from near and far. Classes are very large but the students are usually well prepared and well behaved. The Diocesan Art teachers are revising their curriculum and are including many Museum objects.

Secondary Catholic schools are private and usually request specialized Museum lessons. Holy Name sends the entire Art Department for Special Exhibits as do Regina High, Notre Dame Academy, Ursuline Academy, Hoban Dominican and Lourdes. St. Ignatius sends World History classes. Cathedral Latin brought all 150 seniors to the Museum (at 3 different times) for "The Virgin in Art" as part of their Religion Course on "Mariology." Sister Alberta, Art teacher at St. Stanislaus brings classes frequently and at the end of the semester 100 students wrote papers re a Museum visit instead of taking an exam.

Catholic Colleges also use Museum services. St. John's College specializes in Teacher Training and during May sent over 80 students to familiarize themselves with materials available for schools and to observe Museum elementary school classes. This fall the Art Appreciation class met at the Museum every Friday morning. The Museum Supervisor of Classes followed their outline of a Survey of Art History with emphasis on adaptation for school teaching.

Borromeo Seminary sent all Juniors and Seniors to the Museum for Early Christian and Medieval Art and also had a special group at the time of the exhibition of Medieval Manuscripts. They met first in the Auditorium for a lecture with slides given by the Museum Supervisor, then went to the galleries with several instructors. Students also come from the other seminaries: St. Mary, St. Joseph, and Franciscan.

Catholic groups also come from out of town, some on a regular basis. St. Mary School, Lorain, comes every semester. Our Lady of the Elms, Akron, comes several times a year (History and Language classes). And at least once a year entire High School groups come from Cardinal Mooney, Youngstown; St. Mary, Erie, Pa.; and Villa Marie, near Pittsburgh, Pa.

Summer
Programs

In March 1964, Rev. Marideen Visscher of the Cleveland Area Church Federation met with the Museum Supervisor to plan special talks on "Life of Christ in Art" for summer vacation Church School classes. An information sheet was written for them which the Federation multilithed and distributed to Group Leaders. During June, July and August many groups availed themselves of this Museum instruction. We took two classes at a time, all in the afternoon (to avoid our drawing classes). Most of the groups were from Greater Cleveland but others came from Northfield and Lorain.

Also, during the summer of 1964 we had accelerated students from Berea as well as Maple Heights. Demonstration school groups came from WRU and Kent University. The Catholic Convention sent children of Serra Club members and two Recreation Departments (Berea/Cuyahoga Falls) came 3 or 4 times as in previous summers. Always there are groups of Brownies, Girl Scouts and Camp Fire Girls and although they are welcome they are most difficult to organize and tend to be unreliable.

Cooperation
with Adult
Work

As always, much of the school work overlaps the adult work. Staff members continue to act as judges for a variety of exhibits of work of children as well as adults. Also, many series of talks are planned in addition to regular Museum courses. Two new series in 1964 were "Christian Art and Architecture" given at Epworth Euclid Church and "Art Appreciation" given at the Museum for a group of men from the new Veteran's Administration Hospital on East Boulevard.

The original outside group to plan a series of talks at the Museum was the College Club of Cleveland who started 15 years ago. Average attendance has increased from 15 to 50 and many of the original still attend. One of this group, Mrs. Helen Robinson, was Chairman for '63-'64.

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and wrote a thorough annual report. At the suggestion of Dr. Johnson a copy is attached.

Respectfully submitted,

Dorothy Vanloozen, Supervisor
Suburban and Private Schools

ANNUAL REPORT OF THE ART APPRECIATION GROUP OF THE COLLEGE CLUB

During 1963-64, the Art Appreciation Group had a successful and instructive year with (Mrs.) Dorothy VanLoozen again our instructor, with (Mrs.) Rita Myers assisting. We had eight regular meetings on the first Thursday morning of the month (October through May) at 10:30 in the morning in classroom A at the Cleveland Museum of Art. Attendance was good except for January when bad weather limited the number to seven and March when the weather again was bad. The average attendance for six months was 35, the largest being in February with 42 and the smallest in March with 25. The average number of non-members or guests was 12 or approximately one-third, the College Club members being two-thirds of the group. A larger group is expected in May when all College Club members are invited to a talk and conducted tour of the May Show, the day after it opens to the public.

Officers during the 1963-64 year were: Mrs. J. S. Robinson, Chairman; Mrs. W. W. Conant, Assistant Chairman. Incoming officers for 1964-65 are: Miss Dorothy V. Quayle, Chairman; Mrs. Robert O. Bemis, Assistant Chairman, who will take office at the close of the May meeting. No dues are collected since the Museum supplies all facilities.

The schedule of programs for 1963-64 were as follows under the general topic of Art Around the World, Series 2:

- October 3 - Portraits of the Western World
Special Exhibit, "Style, Truth and the Portrait"
- November 7 - Dutch and Flemish Art
Special Exhibit, "Style, Truth and the Portrait"
- December 5 - Christmas in the Arts
Special Exhibit, "Toys of the World"
- January 2 - Art from Many Lands
Special Exhibit, "Year in Review"
- February 6 - French Sculpture
Special Exhibit, "Rodin Sculpture; Turner Water Colors"

- March 5 - English Art
Special Exhibit, Edward B. Greene Collection of Portrait
Miniatures; "Old Master Drawings from Chatsworth."
- April 2 - Auditorium lecture by Miss Dorothy Miner, Librarian and Keeper
of Manuscripts at Walters Art Gallery, Baltimore. Topic: "Books
for the Noble Household; Thirteenth to Fourteenth Century."
- April 20 - At the College Club - "Flower Arrangements in Art." Dorothy
VanLoozen, speaker.
- May 7 - The May Show, Lecture and Conducted Tour.

In October and November we visited the special exhibit, Style, Truth and the Portrait, a loan exhibit of nearly one hundred portraits organized by Dr. Rémy Saisselin of the Museum. Museums and private collectors from Europe, including Vienna, London, Paris and Zurich, and from North America, including some from the Museum and private collectors in Cleveland, contributed to this great exhibit which spanned four centuries of art and included painting and sculpture from Titian to Degas. According to Director Sherman E. Lee, it was "easily the most important exhibition of Western portraits held in this country for at least a generation." This exhibit was shown only in Cleveland.

On April 20th, when Dorothy Van Loozen was our speaker at the College Club, about 45 members and guests met for luncheon in the Pope Room. Non-members of the College Club in the Art Appreciation class were not charged the usual guest fee. A corsage for the speaker and flowers for the tables were provided. The talk by Dorothy Van Loozen on flower arrangements in art with slides showing exhibits from the Museum was timely and was well received by about 150 members and guests. Bulletin board notices and exhibits on the hall table were used to advertise the talk as well as for September 30th Activities Day and throughout the year.

A summer picnic is planned for the Art Appreciation group at the home of Mrs. Charles U. S. Grant, Rocky River, on June 16th.

Helen G. Robinson (Mrs. J. S.)
Chairman, 1963-64

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THE CLEVELAND MUSEUM OF ART
Education Department

TO: Curator of Education
FROM: Cleveland Public School Art Teachers, Juanita Sheflee
SUBJECT: Annual Report, 1964

During the first three months of 1964 there were two Cleveland Public School teachers at the Art Museum instead of the usual three. Late in March, Robert Rice, a junior high art teacher joined our staff.

This has been a most fortunate appointment; Mr. Rice has all the qualifications for his position.

In general the trend, started in 1963, has continued. This trend is the plan to bring more of the culturally deprived pupils to museums.

C.A.Y. (Community Action for Youth) arranges bus trips for double classes at a cost of only ten cents per child. (Other pupils, not covered by this plan pay from thirty-five to fifty cents for their share of chartered bus service.) So far only elementary pupils have been given this service. One exception was an evening trip to the Museum - adult counsellors and senior high pupils utilizing the lower bus fare.

Two junior high schools (in the culturally deprived areas) sent all 7th or all 8th graders on visits to the Museum. In one case the pupils walked to the Museum because of the short distance. In the other case the pupils rode regular busses and walked from Severance Hall. Several times the teachers made arrangements with the University shuttle bus to meet the pupils at the bus stop.

(There is no doubt but that shuttle bus service for all visitors without cars is an absolute necessity.)

During the fall semester, requests for Museum visits came from the Work-Study Group (the so-called drop-outs in senior high). They, too, walked to the

Museum, for this group is based at the nearby Observation School. Two groups made three visits each to the Museum and seemed most receptive. We hope to continue with similar arrangements.

The following related by one of the teachers gives us an insight into reactions (strange to us but normal to them) during a class discussion following a Museum trip: one girl declared she was afraid of the Museum. Her explanation was that the Museum was too much like a funeral home she had seen! The teacher later explained that the Wills Funeral Home is decorated to resemble an Egyptian temple with, I believe, generous use of marble. Evidently the marble walls and floors of the Museum brought only fearful memories. The girl admitted she liked the objects of art in the Museum but was fearful while in the building.

The everpresent financial problem increased this past year. Many principals insist the demand on parents for money for trips to various museums cannot be met.

Some principals and teachers felt that the Supreme Court Ruling on religious observances in public schools applied to the Christmas Story. There were only two such requests.

Extra Activities

Robert Rice: Saturday Morning Classes at CMA

Two gallery talks

Cleveland Art Teachers Exhibit at the Cleveland Art Institute

Judge at Student Art Contest

Compiled outlines of Museum slides for junior high classes,

geared to Art History and Art Appreciation

Dorothy Taylor, Juanita Sheflee: Several Art Exhibits

Courses of Study

Juanita Sheflee

THE CLEVELAND MUSEUM OF ART
Cleveland Public Schools
Statistics for 1964

	<u>Robert Rice</u>	<u>Juanita Sheflee</u>	<u>Dorothy Taylor</u>	<u>Totals</u>
	<u>Groups Attend.</u>	<u>Groups Attend.</u>	<u>Groups Attend.</u>	<u>Groups Attend.</u>
IN	Elementary	Elementary	Elementary	Elementary
Museum	8 275	118 4760	48 1680	174 6715
	Junior High	Junior High	Junior High	Junior High
	20 695	3 90	50 1750	73 2535
	Senior High	Senior High	Senior High	Senior High
	0 0	7 190	1 35	8 225
OUT of	Elementary	Elementary	Elementary	Elementary
Museum	1 25	58 2680	3 105	62 2810
	Junior High	Junior High	Junior High	Junior High
	163 5345	0 0	86 3015	249 8360
	Senior High	Senior High	Senior High	Senior High
	35 1374	2 65	77 2800	114 4239
Self-cond.	0 0	0 0	6 210	<u>6 210</u>
Prepared				
			TOTAL CHILDREN	686 25094
Adults IN	1 35	5 125	0 0	6 160
Museum				
Adults OUT	0 0	4 140	0 0	<u>4 140</u>
of Museum				
			TOTAL ADULTS & CHILDREN	696 25394

THE CLEVELAND MUSEUM OF ART
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Courses of Study

Respectfully submitted,

Juanita Sheflee

THE CLEVELAND MUSEUM OF ART
Education Department

TO: Curator of Education
FROM: Supervisor for Clubs and Adult Groups, Janet Moore
SUBJECT: Annual Report, 1964

Courses planned for Special Groups

	Meetings	Average Attendance
<u>Women's City Club</u>		
<u>Porcelains, East and West</u>	6	25
Mr. Edman, Mr. Ho, Dr. Johnson, Miss Moore		
<u>Three Cities and Their Painters: Siena, Florence, Venice</u>	6	25
Mr. Reid		
<u>College Club of Cleveland</u> (planned by Mrs. VanLoozen, see her report)	9	40
Mrs. VanLoozen, Mrs. Myers		
<u>Lakewood College Club</u>		
Near East Collection Mrs. Carter	2	30
May Show Miss Moore	1	30
Special Exhibitions: Fall 1964 Mr. Linsey, Miss Kramer	3	30
<u>Tuesday Literary Club</u>		
Chinese Paintings in the Museum Collection	3	25
Miss Moore		
<u>American Association of University Women (Lyndhurst)</u>		
Oriental Art in the CMA	4	15
Miss Moore, Mrs. Myers		
<u>WRU: Art Education for Elementary Teachers (summer session)</u>		
Introduction to the CMA	6	23
Miss Moore, Mr. Reid, Miss Dunlavy		

	Meetings	Average Attendance
<u>WRU: Spanish Language Course (summer session)</u>		
Spanish Art in the CMA	2	18
Miss Moore		
<u>WRU: Art 290, Art Education for Elementary Teachers</u>		
Introduction to the CMA	6	25
Miss Moore, Mr. Reid		
<u>WRU: Art 390, Art Education for Elementary Teachers</u>		
Introduction to the CMA	4	30
Miss Moore, Mr. Reid		
<u>Mundane Club (course planned by Miss Moore)</u>		
Medieval Collection of CMA	3	
Dr. Johnson, Mr. Wixom, Mr. Francis		
<u>Members' Courses by Miss Moore</u>		
Spring: <u>Comparison and Contrast; Five Pairs of Paintings</u>	5	30
Fall: <u>How to Use a Museum</u> (to be continued)	2	30
<u>Sunday Gallery Talks by Miss Moore</u>		
1/26 Nineteenth Century French Portraits		55
3/15 Chinese Landscape Paintings		45
4/19 Venetian Painting		50
6/28 Masterworks of Oriental Art		50
7/26 American Nineteenth Century Painting		65
9/27 The Neo-Classic Exhibition		110
11/29 Ancient Sculpture from India		100

<u>Special Lectures by Miss Moore</u>	Attendance
At CMA: <u>Contemporary Drawings, Watercolors, Prints</u>	200
for Contemporary Art Society	
<u>Materials and Techniques of Painting and the Graphic Arts</u>	45
for the Junior Council	
<u>Prints and Drawings</u>	15
Education Staff Meeting	
At Akron Art Institute:	
In the series presented by Education Staff of CMA:	
<u>Athens</u>	100
<u>Peking</u>	90

College classes, Convention groups, Garden Clubs and Women's organizations, Church and Synagogue groups (including even a Buddhist and an Islamic group) continue to provide the largest number of guided visits to the collections. But we now have a larger proportion of requests for special topics than for the general tours.

My particular interest in 1964 has been in the short courses listed on page one which aim to focus interest within a specific field. Planned for individual groups, they do not duplicate the subject matter of the Members' Courses. I have also been concerned with the college classes visiting the Museum. Three series of talks have been planned for Miss Jean Johnson's "Art Education for Elementary Teachers" at WRU. Baldwin-Wallace, Kent State, WRU and St. John's College make the most consistent use of the galleries. The new institutions including Cleveland State University will perhaps bring more requests from college classes. I note that 11 out of the 17 adult groups scheduled in July were for students of summer school courses.

Reports by Mr. Robert Woide and Dr. Francis Grant have already presented an account of the Music and Art Course in its second summer. Twenty-five students met four afternoons a week for six weeks. It should be noted that announcement in Museum calendars does not reach high school students. It takes a considerable correspondence with schools and much consultation with counsellors to gather together a suitable group. I also ordered textbooks, supplies. It is my suggestion that this course be continued as a regular summer offering of the Museum, perhaps under the direction of the Supervisor for Studio Classes for Young People, Mr. Reid.

I have continued to act as "Consultant in Art" at Laurel School and to make contacts with the other independent schools. At Gilmour Academy, I gave an evening course of six lectures on Nineteenth Century French Painting.

In 1964, I attended three conferences. The College Art Association in Philadelphia was the most stimulating. The Mid West Museum Conference in Davenport, Iowa took me to the Mississippi Valley which was new to me. The meetings of the National Committee in Art Education in Buffalo were the most frustrating. But I was most grateful for all these opportunities.

Some statistics: Miss Moore

<u>Adults:</u>		Groups	Attendance
In CMA	Adult groups	90	2182
	Gallery talks	7	475
Outside CMA	(in Museum hours, other lectures not listed here)	2	190
<u>Young People:</u>			
In CMA		10	250
Outside CMA		4	<u>215</u>
			3312

In previous years no report has been made on all adult groups coming to the Museum, only on those handled by the Supervisor. The following figures represent all adult groups for special lectures or guided visits (public lectures of course are not included). These figures do not include members' courses taught by Education Staff members or Sunday gallery talks or docentry. Self-conducted groups are not included, although they were often met and started by staff members. Talks outside the Museum are not included.

In CMA: Adult groups in 1964

January	14
February	18
March	14
April	24
May	45
June	20
July	11
August	6
September	5
October	36
November	21
December	18

Educational Staff members who have handled ten or more talks for adults:

Mrs. Weaver	10	Mr. Reid	35
Mr. Welchans	17	Mrs. Myers	38
Mr. Linsey	19	Miss Moore	68
Mrs. VanLoozen	28		

Dr. Johnson has generously taken his share of such groups for special topics and has always been ready to step in in an emergency. This enterprise of trying to communicate with adult groups from neighboring institutions, from out of the state and from abroad depends on the willingness and the skills of many people. It also needs our critical thought and constant reappraisal. I would welcome suggestions.

Respectfully submitted,

Janet Moore, Supervisor
Adult Clubs and Groups

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THE CLEVELAND MUSEUM OF ART
Education Department

TO: Curator of Education
FROM: Supervisor of Studio Classes for Young People, George Reid
SUBJECT: Annual Report, 1964

- A. Saturday Classes
- B. Outdoor Sketching Classes
- C. Saturday Afternoon Entertainment for Young People
- D. Saturday Staff Meetings

A. Saturday Classes

The Education Department of The Cleveland Museum of Art conducts 41 classes on Saturdays.

- 8 Free Gallery classes
- 17 Members' classes
- 10 Bus Group classes
- 2 Specials classes
- 1 Puppet class
- 1 Film Workshop (experimental)
- 1 Art History class (adults)
- 1 Sketching class (adult)
- 41 Total

The change from 1963, an increase of 1 class, is accounted for by 1 more bus group class.

Free Gallery Classes: The operation of these classes continues much as it has in the past. They continue to be popular and it is noticeable that they draw children from all classes of society.

Members' Classes: The large number of members' classes which we offer does not seem to be the administrative and physical problem it was two years ago when we made the expansion. Most of these classes meet on alternate Saturdays in the Museum galleries. Some benefit is gained from this arrangement in that the members' children are required to work more directly from the objects of the Museum collection. At the lower age levels (6 - 8) where most of our expansion occurred, we seem to be able to interest and instruct these students. From the results we obtain and from the comments of the teachers these levels seem to be those at which we make a strong impression. Later on for many reasons we tend to get more and more the student who has some special interest in or direction towards art.

Bus Groups: Besides bus groups from Lakewood, Parma and Euclid, which have been coming to us for years, we have had in the last two years added Brecksville and South Euclid. Because of our increased morning activities we have been forced to accommodate one of these bus groups in the afternoon. This arrangement is satisfactory. Some of our bus groups meet on alternate Saturdays, while others meet every Saturday, and still others meet every Saturday but bring different groups of students alternately. This arrangement causes administrative difficulties and a certain degree of confusion, though it seems to be the most satisfactory arrangement at this time.

Specials Classes: We are continuing to raise standards for entrance in the beginning specials class and improvement in the quality of the students and their work is a result. Mr. Magden who teaches the beginning specials continues to challenge his students with new and increasingly advanced problems. His class is in a constant state of activity and enthusiasm is widespread. Mr. Woide who conducts the advanced specials class directed his attention more toward art history and appreciation which provide the students at this level with instruction and information they require. This program continues to satisfy the goals which it sets itself.

Puppet Class: The Puppet Class continues to be in great demand. We regularly have an overenrollment in this class. Some of the questions about how this class fits into our educational goals have been answered by adding to this class throughout the year as many as 7 workshop meetings. At these workshop sessions the students concentrate on making, creating their own puppets, participating in constructing their own puppet play and generally balancing the concentration on the end result, the puppet performance, with the more creative possibilities in puppet theater.

Film Workshop: The film workshop from the summer has continued. The goal is the production of a short animated film with sound. The actual filming has been progressing while the writing, arrangement and performing of the sound has been emerging. The technical-mechanical aspect of such a class continues to be the area of difficulty and failure. The consistent interest and high degree of loyalty of the students in regard to this project is curious to note.

Art History Class: Mr. Linsey's Architectural History class offered last spring was not given this fall.

Adult Drawing Class: Mr. Chamberlin's adult sketching class continues to be loyally supported by students ranging in age from 20 - 80.

B. Outdoor Sketching Classes:

The six week weekday Summer art classes ran smoothly and were well attended. 10 classes met Tuesdays and Thursdays and 10 classes met Wednesday and Fridays. The experimental Film Workshop met during this period and is discussed above.

C. Saturday Afternoon Entertainments for Young People:

Films of high quality and often of artistic significance were the main part of our afternoon young people's entertainment. Mr. Dick Lurie presented a program

which dealt with the history of the guitar and its music. He demonstrated instruments and played some music. The Ballet Guild of Cleveland performed. Other programs of popular interest were the ones devoted to the films by the Marx Brothers, A Night at the Opera, and David Copperfield, which was shown just before Christmas. No serious disciplinary problems occurred. The equipment, projector and speaker, continue to operate but improvement in them is certainly possible.

D. Saturday Staff Meetings:

During 1964 the Saturday staff meetings dealt with goals and objectives of the Museum education program, general direction in children's art educational procedure and special reports from teachers in regard to their methods and/or new experiments. I reported on the Ohio Art Educators convention which I attended in Columbus. Besides these things the Museum's new acquisitions and temporary exhibitions were discussed within the context of their possible use by the teachers in our children's program. Generally speaking the teachers seem eager to attend these meetings.

In December the Museum's budget committee approved general raises for a number of the staff which tended to bring wages in line with earlier staff members whom we have raised.

Respectfully submitted,

George M. Reid, Supervisor
Studio Classes for Young People

THE CLEVELAND MUSEUM OF ART
Education Department

TO: Curator of Education
FROM: Exhibits, Janet Mack
SUBJECT: Annual Report, 1964

North Corridor Exhibits

January 16 - March 22	European Water Colors
March 25 - June 7	New Directions in Contemporary Sculpture
June 9 - September 20	Sargent and His Circle
September 23 - November 22	Classical America
November 25 -	Work of Museum Children's Classes - in both corridors

South Corridor

Continuous exhibit of Student Classwork

During 1964 the Education Corridor exhibitions continued to be planned to correlate with the special exhibitions of the Museum. They were designed to teach, explain, or to develop some specific theme which might aid the viewer in visiting the larger exhibits. Research, designing and label copy for these shows has been done by Miss Janet Mack who has been assisted in their preparation by Miss Catherine Komocki.

From time to time it is deemed advisable to show water color paintings in the North Corridor since there are few of these regularly on view. The show of "European Water Colors" was made up of a selection of paintings from the Museum collection. This show was followed by "New Directions in Contemporary Sculpture," an exhibit which appeared at the same time as the May Show. It was hoped that this show would further understanding of the contemporary sculpture displayed there.

"Sargent and His Circle" was designed to furnish background information for the Sargent exhibition. "Classical America" was planned to correlate with the exhibit of "Neo-classicism."

The sculpture show and "Classical America" were exhibits which Miss Doris Dunlavy has since been able to use for display in nearby universities.

The South Corridor of the Education Department has served for a continuous exhibit of children's work. By changing parts of the show from time to time we have found that it could be kept up to date with far less effort and assistance than was formerly required. Miss Mack and Miss Komocki can generally make the changes themselves, thus no assistance from the Superintendent's department is required. The number of classes and the vast amount of material produced by them has made it impossible to attempt to represent them all. However, a general selection is made, and when a lesson seems particularly good it is displayed. On November 25 a special exhibit of work from the different types of Museum classes was set up in both the North and South Corridors.

With the expanding classes there has been a growing need for materials, and Miss Komocki spends much of her time ordering and taking care of the supplies for these classes. Both she and Miss Mack are called on regularly to help and advise the staff concerning art materials. Additional projects have included cutting mats for various departments and the painting of the back drop for the Kyogen dancers. There are numerous requests from the teaching staff for student work to be used for lectures and display. These requests are filled from our exhibit material of past years.

Each exhibit enables us to experiment further with materials and preparatory methods. The display area presents definite limitations as does the fact that we try to keep the cost of the exhibits at a minimum. The backing boards we now use seem to be an acceptable solution to display problems. When the exhibit

is one which will find further use through the Lending Collection we try to keep it to a size and form which can be easily transported.

Plans are being made for a number of exhibits for 1965, and it is hoped that they will prove of continued interest.

Respectfully submitted,

Janet Mack, Supervisor
Educational Exhibits

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THE CLEVELAND MUSEUM OF ART
Education Department

TO: Curator of Education
FROM: Edward B. Henning, Assistant to the Director
SUBJECT: Report of Adult Motion Picture Program, 1964

Two premises basic to the Museum's film program are: (1) that the film is a visual art, and (2) that an important part of the Museum's program is educational. Accordingly, it is held that the art museum is a logical institution to exhibit (show) significant works of film art and to say something about why they are considered to be important. A printed introduction to each season's series appears in the Museum's Calendar and a short verbal introduction precedes each film. Further, film programs are organized, as are exhibitions, according to themes which provide some unity and also help - by juxtaposing films with some common factors - to illuminate the forms, meanings, and values of the films shown.

Since there are now in the neighborhood of five or six theaters in Greater Cleveland showing contemporary foreign and art films, plus a number of film study groups, the Museum program in recent years has been devoted to films of historical significance, dating - roughly - before ten years ago. This is the kind of program that theaters do not do. Film study groups usually do not plan their programs thematically nor are their aims educational, in an organized sense. Thus the Museum's film program is, to a degree, the counterpart of its exhibition program. The theaters are the counterpart of commercial galleries and the film study groups are the equivalent of groups of "Friends of..." and "Societies for..." various kinds of art.

The calendar year begins and ends in the middle of the academic year, thus the Annual Report often joins the second half of one film program with the beginning of another. This year three separate programs are the subject of the

report. During January, the series devoted to the Western was concluded with a satire, My Little Chickadee; a stylized, idealized drama, Shane; and a realistic drama, 3:10 to Yuma. The rest of the spring semester was devoted to five films by the Japanese director, Akira Kurasawa. Three of these were set in Medieval Japan: Seven Samurai, which served as a transitional film from the Western series; Rasho-mon, on the theme of the relativity of truth; and Throne of Blood, an adaptation of Macbeth. Two of the films were set in modern-day Japan: Drunken Angel, dealing with the misery and hopelessness of life in the slum areas of Tokyo; and I Live in Fear, on the subject of life in a post-atomic Japan.

The fall season introduced a new series devoted to French films of the 1930's. It began with Le Million, a comedy by René Clair, followed by: L'Atalante, one of two major romantic films by the tragically short-lived Jean Vigo; The Crime of Monsieur Lange, a recently rediscovered film by the celebrated Jean Renoir; and They Were Five, by Julian Duvivier. Since most of these films were not over-long, they were supplemented by more experimental short French films - whenever possible - of the period. These included: Joie de Vivre, Mischief Makers, and Soap Bubbles.

The spring semester will continue the series of French films into the 1940's.

In general, the public response to the film program is good. The auditorium is nearly filled for each evening showing and usually between one and two hundred attend the previews. I would only recommend that the program eventually be enlarged to include around sixteen films a year.

Respectfully submitted,

Edward B. Henning
Assistant to the Director

THE CLEVELAND MUSEUM OF ART
Education Department

COMPARATIVE STATISTICAL REPORT
1963 and 1964

I. WORK WITH ADULTS

	<u>1963</u>		<u>1964</u>	
<u>In Museum</u>	<u>GROUPS</u>	<u>ATTENDANCE</u>	<u>GROUPS</u>	<u>ATTENDANCE</u>
1. Courses	1009	40984	970	44117
2. Gallery Talks	83	4059	55	4123
3. Auditorium Lectures	32	5047	29	5361
4. Motion Picture Programs	13	3668	26	5175
5. Talks to Museum Staff Meetings	58	1290	55	1280
6. Other Talks or Programs	359	11495	383	13886
<u>Outside Museum</u>				
1. Courses	31	714	16	355
2. Other Talks or Programs	33	2471	42	3506
<u>Totals</u>				
1. Total Adults in Museum	1554	66543	1518	73942
2. Total Adults outside Museum	<u>64</u>	<u>3185</u>	<u>58</u>	<u>3861</u>
3. Total Adult Attendance	1618	69728	1576	77803

II. WORK WITH CHILDREN

<u>School Talks in Museum</u>				
1. S.P.P. Staff-conducted	1055	27427	1220	33680
2. S.P.P. Self-conducted	81	3846	119	4397
3. Cl.Pub.Schl. Staff-conducted	232	8815	237	8845
4. Cl.Pub.Schl. Self-conducted	2	63	-	-
<u>School Talks outside Museum</u>				
1. S.P.P. Staff-conducted	38	2008	26	1040
2. S.P.P. Self-cond. prepared	16	400	56	1400
3. Cl.Pub.Schl. Staff-conducted	515	19165	413	14619
4. Cl.Pub.Schl. Self-cond.prepared	60	2170	11	390
5. Cl.Pub.Schl. TV talks	108	3780	-	-
<u>Saturday Classes</u>				
1. Members' Classes	487	11923	507	13959
2. Free Gallery Classes	607	14211	572	13702
3. Advanced Drawing Classes	62	1130	62	1060
4. Museum Workshop	33	370	38	596
<u>Music and Art Class</u>	24	528	24	410
<u>Saturday P.M. Entertainment</u>	27	8384	28	7805
<u>Outdoor Sketching Classes</u>	232	5070	220	4279
<u>Totals</u>				
1. Total Children in Museum	2842	81767	3027	88723
2. Total Children outside Museum	<u>737</u>	<u>27523</u>	<u>506</u>	<u>17449</u>
3. Total Child Attendance	3579	109290	3533	106182
III. <u>GRAND TOTAL ATTENDANCE</u>	<u>5197</u>	<u>179018</u>	<u>5109</u>	<u>183985</u>

PUBLICATIONS BY THE STAFF

James R. Johnson. "The Internal Structure of Medieval Ruby Glass,"
Stained Glass, LIX (Summer 1964), 17-22.

Thomas Munro. "Recent Developments in Aesthetics in America,"
American Council of Learned Societies Newsletter, XV (February
1964), 1-13; in French in Les Études Philosophiques, No. 3
(Juillet-Septembre 1964), 395-410; and in The Journal of Aesthetics
and Art Criticism, XXIII (Winter 1964), 251-261.